Miss Le Gallienne Clings to English Trait of Tenacity As Pathway to Success

thing she usually gets it, even though it requires much trouble and effort. She says so herself. Flitting upon the stage at the Booth Theater and off again, in her quaint gown of the '70's, which she wears as Elsie Dover in "Not So Long Ago," she told a story of her tenacity. She told it in hurried phrases in five or ten minute installments as the "waits" permitted. But she told it charmingly

Twixt Camille and Hortense? Choose the One With the Sense

Youth and beauty may be all right, and no doubt are, in their place. But they are not actual necessities in the making of interesting and successful motion pictures, according to Frank Lloyd, director of many large pictures

Mr. Lloyd was commenting upon the recent statements of the Shuberts and Florenz Ziegfeld jr. to the effect that youth and beauty would override everything else in the coming selection of young women for parts in their musical productions. Not even good sense, education or training would have as much to do with their success, it was said, as beauty and youth. "Mere physical beauty," said Mr. Lloyd, "is a poor reed to lean upon, and the makers of screen drama at last have found it out. I have no hesitancy in saying that it is of the least value. The screen players who have come to dominate the field are not the sweet buds from the garden of posics. These have had their day. On the feminine side the lasting successes are not noted for physical charm, and on the male side quite the reverse is the rule. Ray, Hart, Rogers, Fairbanks and others who pull the crowds are not Beau Brummels. They express character, purpose or vigorous ambition. The feminine stars whose beauty holds have the spiritual beauty, which is quite different from the kind meant by Shubert and Ziegfeld.

"On the stage it is Mrs. Fiske, the Sotherns, men like W. H. Crane and the Barrymores who make the drama worthy of consideration."

Sotherns, men like W. H. Crane and the Barrymores who make the drama worthy of consideration.

"The people generally are tired of poseurs. The essence of drama is conflict, not physical comeliness. A player has got to mean something besides being a pawn in a saccharine, conventional romance or a fashion plate."

He declared that the trend of all motion picture stars to-day was toward the accomplishment of some certain line of character work, and said that few young women were presenting themselves to the directors and producers to-day simply because they possessed pretty faces or figures. They know, he said, that they are not wanted.

Players in a New Bill

Deborah Bierne, managing director of the Celtic Players, announces the second of the three bills which her organization is to present at the Provincetown Theater in Macdougal Street this summer. At the same time she announces the acquisition of P. J. Kelly, for several years director for the E. H. Sothern and Julia Marlowe productions. Mr. Kelly has thrown his fortunes in with the group of Irish players who wish to show America what modern Irish drama of the high-

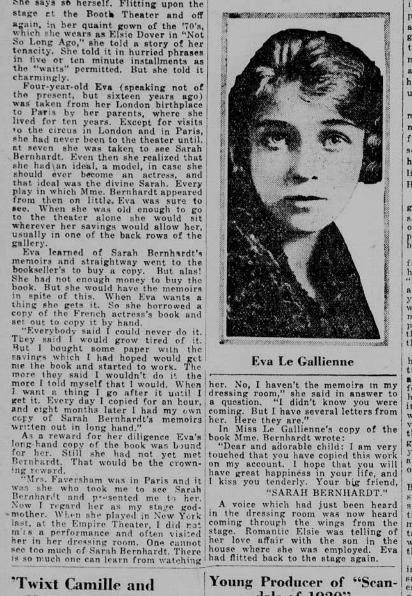
In "Folly Town"



Franz-Marie Texas

irginia Pearson and Sheldon Lewis, Frisco, Klein Bros., Lieut. Gitz Rice, Marguerite Sylva, Hal Forde, Leo Carrillo, Virginia O'Brien, Rene Riano, John Hendricks, Scott Welch, Ralph Bingham, and Ensembles from "Florodora," "Betty Be Good," "Honey Girl," and other current Broadway successes.

When Eva Le Gallienne wants a Wrote Her Own "Memoirs of Sarah Bernhardt"



The new bill will succeed the pres-

ent bill of Pearse's "Singer" and T. C. Murray's "Birthright" June 21. The

first play which will employ the ser-

vices of Mr. Kelly is George Bernard Shaw's "O'Flaherty, V. C." This play,

which is a satire with a Dublin accent,

has never been produced in this coun-

has never been produced in this country and has been forbidden production in England by the government.

Liberal allowance has been made for comedy on the new bill in "A Minute's Wait" by Martin McHugh, one of the comedy successes of the Abbey Theater in Dublin. This piece deals with the fortunes of the Dunfail Light Railway, which is a joke in Ireland, the railroad never having been known to be on time.

The third play of the new bill is "The Rising of the Moon" by Lady Gregory. This play has been requested by the majority of the subscribers to the three bills. The new bill goes into rehearsal immediately, while at the same time work has begun upon new settings and lighting effects. Concerning the settings and the lightings used in the present bill of "Singer" and "Birthright," Miss Bierne said yesterday:

"I am often asked since our opening

"Birthright," Miss Bierne said yester day:

"I am often asked since our opening how it was possible to obtain on a little stage the atmospheric effects we have used. It is a new system of color blending. The settings are painted with a mixture of colors in solid particles so that when, for instance, an amber light is thrown upon them a certain tonal effect is produced. A tinge of red produces a totally different aspect, so much so that one set could be used in a variety of scenes and would seem so different in each that the audience would not recognize it."

More Wild West Films

If there are any motion picture

In many of the dancing resorts along Broadway, the orchestras have substituted to some extent the old-time, slow dance music for the racy ragtime steps that have held sway for months. It appears that almost simultaneously the managers have felt the weariness of their patrons toward these dances, and they are doomed.

"Whenever a 'catch-as-can' number is played in our grill and dance halls," says Miss Hazen Allen, the pretty hostess at the McAlpin Hotel, "part of the crowd is content to take its place at the tables and refrain from the dance. But when we play a waltz they all seem to rush to the floor at once. The dances that have lent themselves so readily to the vulgar and coarse are going." Young Producer of "Scandals of 1920"

going."

Harry F. Shaul, entertainment manager of the Plaza Hotel, an authority on dancing, is of the same opinion, and he says that in most of the large dance parties that are held in the Grand Ball Room of the Plaza, the orchestra is instructed to play anything but "racy" numbers.

"It is not at all unnatural," he says. "Champagne and fine liquors always

Doraldina Leaves for the West Doraidina Leaves for the West Doraidina, the dancer whose engagement as one of its new stars is announced by Metro, has left New York for the Pacific Coast, where she will start work in about a fortnight on her first production under the Metro banner. This is to be a picturization of Carey Wilson's story, "The Passion Fruit" The locale of the story is Hawaii. It will present Doraidina in the native atmosphere that she first

"Shimmy" and Its Allies In Discard as Oldtime Dance Steps Return

Farewell to the shimmy and its stepsisters, the dizzy and entirely meaningless steps that have originated within the last two years to bring blushes to the elders' cheeks and protests from the clergy. They are doomed at last. It is announced by F. Ziegfeld jr. that in the staging of his future musical productions he purposes to eliminate altogether the "bunny-hugging," "death-gripping" steps, and substitute the oldtime waltz and two-step. He says he may even revive the old square dance, and show the rising generation just how our grandfathers and grandmothers

used to pass their time. Mr. Ziegfeld tries to please the great majority. He respects the wishes of the minority, and dislikes greatly to take from it its chief pastime of the last score or more of months, but the ballot has been cast, and the pee-pul do not like the stranglehold dances a little. He is positive of that.

And so in the near future one may go to the Frolic or to the Follies and

go to the Frolic or to the Follies and see a fiddler fiddling away at one end of the stage, while the beautiful lassies perform their dance steps a la the old barn dance.

"There is a tendency to get away from the suggestive form of dances we have been for down Broadway at the different musical productions you will find that the old customs, with their conservative manners, are making the biggest hits. What the people want is beauty and grace, but they don't want to be afraid to take their children to see it.

"No doubt the advent of prohibition has caused the change. There was a time when nothing would please an audience but a bill packed full of bare foot dancers and 'shimmying.' There have been so many crude and vulgar interpretations of this last dance that whenever it appears now on the vaude-ville stage. or in a large production

whenever it appears now on the vaude-ville stage, or in a large production, the people act as if they would like to get up and walk out. And, after all, you can't blame them. Too much of anything is tiring and grows monoton-ous."

In many of the dancing resorts along

"It is not at all unnatural," he says. "Champagne and fine liquors always urged people on to dance themselves breathless. Now that the Eighteenth Amendment seems to be fairly under way, every one has settled back to take things more comfortably. The waltz and the oldtime gliding steps are here to stay."

the native atmosphere that she first popularized by her hula-hula dances. TRAVEL

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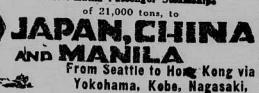
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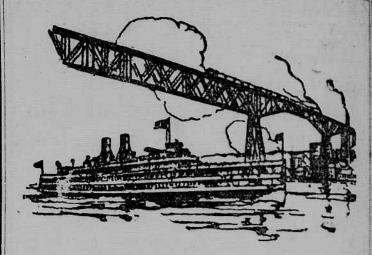
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